

ANO/VOCAL/GUITAR

# Flashdance™



PARAMOUNT PICTURES PRESENTS A POLYGRAM PICTURES PRODUCTION • AN ADRIAN LYNE FILM • FLASHDANCE • JENNIFER BEALS • MICHAEL NOURI  
MUSIC SUPERVISED BY PHIL RAMONE • EXECUTIVE PRODUCERS—PETER GUBER AND JON PETERS • SCREENPLAY BY TOM HEDLEY AND JOE ESZTERHAS • STORY BY TOM HEDLEY  
PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER • DIRECTED BY ADRIAN LYNE • ORIGINAL SOUNDTRACK ON CASABLANCA RECORDS AND TAPES  
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# Flashdance™

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MUSIC  
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# FLASHDANCE . . . WHAT A FEELING

Steadily

 Lyric by KEITH FORSEY and IRENE CARLSON  
 Music by GIORGIO MORODER

*mf*

**Bb** **F** **Cm**

First, when there's noth - ing but a slow glow - ing

**Gm** **Eb** **Bb**

dream, — that your fear seems to hide deep in —

**Ab** **Eb/F** **F** **Bb** **F**

side — your mind, All a - lone I have cried si - lent

Cm 3 Gm 3 Eb 3 Bb  
 tears full of pride in a world made of steel, made of  
 Faster, with a driving beat  
 Ab Eb Ab Eb/F F Eb/F F  
 stone. Well,  
 f  
 Bb F Cm 3  
 I hear hear the mus - ic, close my eyes, feel the  
 hear the mus - ic, close my eyes, I am  
 Gm Eb Bb  
 rhy thm. Wrap a round, take a hold  
 rhy thm. In a flash it takes hold of my  
 of my

The musical score is written for guitar. It features a vocal line and a piano accompaniment. The guitar part includes chords and fretboard diagrams. The lyrics are:

tears full of pride in a world made of steel, made of  
 Faster, with a driving beat  
 stone. Well,  
 I hear hear the mus - ic, close my eyes, feel the  
 hear the mus - ic, close my eyes, I am  
 rhy thm. Wrap a round, take a hold  
 rhy thm. In a flash it takes hold of my  
 of my

Ab Eb/F F Gm F Eb F  
 heart. heart. What a feel - ing. Be - in's be -

Gm F Eb F Bb Cm7 F7 Bb/D Eb  
 liev - in', I can have \_\_\_ it all \_\_\_ now I'm danc - ing for \_\_\_ my life.

Eb/F F7 Eb/F F7 Gm F Eb F  
 Take your pas - sion \_\_\_ and make it hap

Gm F Eb F Bb Cm7 F7 Bb/D Eb  
 - pen. \_\_\_ Pic - tures come \_\_\_ a - live \_\_\_ you can dance \_\_\_ right through \_\_\_ your life.  
 Now I'm danc - ing through \_\_\_ my life. To Coda

**E $\flat$ /F** **F7** **F** **B $\flat$**  **F** **B $\flat$**

**Cm** **Gm** **E $\flat$**  **B $\flat$**

**A $\flat$**  **E $\flat$ /F** **F7** **CODA** **E $\flat$ /F** **F7**

D.S. al Coda

now \_\_\_\_\_ (life) \_\_\_\_\_

**E $\flat$ /F** **F** **A $\flat$**  **G $\flat$**  **A $\flat$**  **G $\flat$**  **A $\flat$**  **F7**

What a feel - ing. \_\_\_\_\_

**E<sub>b</sub>** **F** **E<sub>b</sub>** **F** **A<sub>b</sub>**  






**G<sub>b</sub>** **A<sub>b</sub>** **G<sub>b</sub>** **A<sub>b</sub>** **F7**  








**E<sub>b</sub>** **F** **Gm** **F** **E<sub>b</sub>** **F** **Gm** **F**  









What a feel - ing. (I am mus-ic now.) Be - in's be - liev - in', (I am



**E<sub>b</sub>** **F** **B<sub>b</sub>** **Cm7** **B<sub>b</sub>/D** **E<sub>b</sub>**  







rhy - thm now.) Pic - tures come a - live, you can dance right through your life,



**E<sub>b</sub>/F** **F** **Gm** **F** **E<sub>b</sub>** **F**  







Repeat and Fade

What a feel - ing. (I can real - ly have it all.) What a feel -



# HE'S A DREAM

Music and Lyric by SHANDI SINNAMON  
and RONALD MAGNESS

Moderately



(Finger snaps)

He does - n't mean a

*mp*



thing to me, — just an - oth - er pret - ty face to see. — He's



all o - ver town, — knock - in' 'em down, well, hon - ey, I'd nev - er let him

A

F#m

C#m7

B

next

to me. —

Well, he's the kind - a guy who thinks he's smart.  
Well, he — did - n't e - ven catch my eye, —

he's the type that al - ways  
though he's luck - y he just

looks the part. —  
walked on by. —

He's so on the make.. it's so hard to take..  
'Cause he has - n't met — a girl like me yet. Are  
well, hon - ey, you kid - din'?

might nev - er let him  
I'd tell him that I'd

touch my heart. —  
rath - er — die. — }

**B7** **F#m** **E** **F#m** **E/F#**

There he is now, \_ ask me if I care. \_ Look, \_

**F#m** **E/F#** **F#m**

he's com - ing clos - er. Ooh, \_ I swear he's got to be \_ the tough - est

**E/F#** **F#m**

To Coda **1** Guitar Tacet

guy I've ev - er seen. \_ I can't be - lieve he's look - in' at me. \_ He's a dream. \_

*mp*

**2** Guitar tacet

(F.S.) \_ He's a, a,

*mp*

Chord diagrams for B7, F#m, E, and E/F# are shown above the staff.

a, a, he's a dream. (F.S.)

1,2,3 4 C#m7 8va

B7 D.S. al Coda CODA F#m

There he is now — ask me

E/F# F#m E F#m E/F#

if I care. Look — he's com - ing clos - er. Hot damn, I swear

F#m

E/F#

he's got to be \_\_\_\_\_ the tough - est guy I've ev - er seen. \_\_\_\_\_ I

F#m

F#m

can't be - lieve he's look - in' at me. \_\_\_\_\_

E/F#

F#m

E/F#

F#m

E/F#

F#m

E/F#

Repeat and Fade

He's a dream, \_\_\_\_\_

he's a dream. \_\_\_\_\_

# LOVE THEME FROM FLASHDANCE

Moderately slow

Music by GIORGIO MORODER

Am E7-9 Am

*mf*

E7-9 Am E7/G#

G D/F# F

C D E

Am E7/G# G D/F#

This system contains the first four measures of music. The guitar part (treble clef) features a melodic line with eighth-note patterns. The bass part (bass clef) provides a simple harmonic accompaniment. Chord diagrams for Am, E7/G#, G, and D/F# are shown above the first four measures respectively.

F C D

This system contains measures 5 through 7. The guitar part continues its melodic line. In measure 7, the guitar part changes to a more complex, arpeggiated pattern. The bass part continues with its accompaniment. Chord diagrams for F, C, and D are shown above measures 5, 6, and 7 respectively.

E A Dm

This system contains measures 8 through 10. The guitar part features a melodic line with some rests. The bass part continues with its accompaniment. Chord diagrams for E, A, and Dm are shown above measures 8, 9, and 10 respectively.

A Dm E7-9

This system contains measures 11 through 13. The guitar part continues its melodic line. The bass part continues with its accompaniment. Chord diagrams for A, Dm, and E7-9 are shown above measures 11, 12, and 13 respectively.

Am E7-9 Am

This system contains the first three measures of a musical piece. The first measure features an Am chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The second measure features an E7-9 chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The third measure features an Am chord diagram and a treble staff with eighth-note chords and a bass staff with a half note.

E7/G# G D/F#

This system contains the next three measures. The first measure features an E7/G# chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The second measure features a G chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The third measure features a D/F# chord diagram and a treble staff with eighth-note chords and a bass staff with a half note.

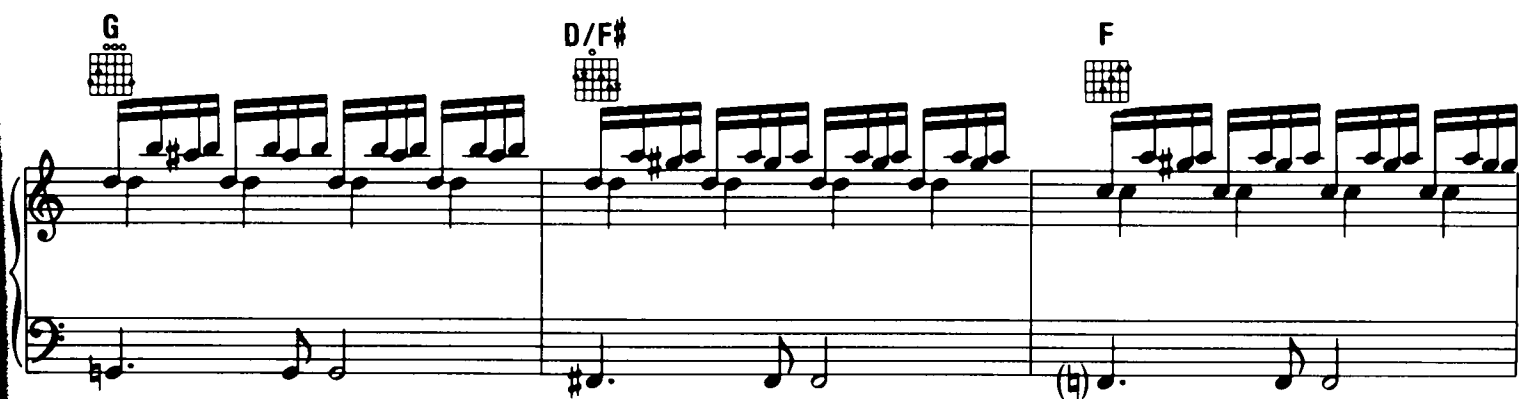
F C D

This system contains the next three measures. The first measure features an F chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The second measure features a C chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The third measure features a D chord diagram and a treble staff with eighth-note chords and a bass staff with a half note.

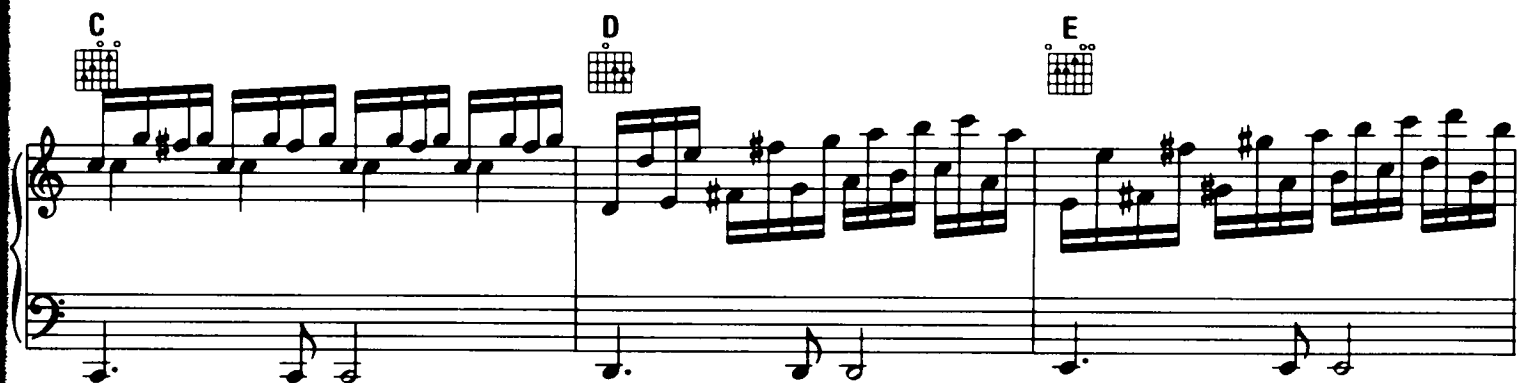
E Am E7/G#

This system contains the final three measures. The first measure features an E chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The second measure features an Am chord diagram and a treble staff with eighth-note chords and a bass staff with a half note. The third measure features an E7/G# chord diagram and a treble staff with eighth-note chords and a bass staff with a half note.

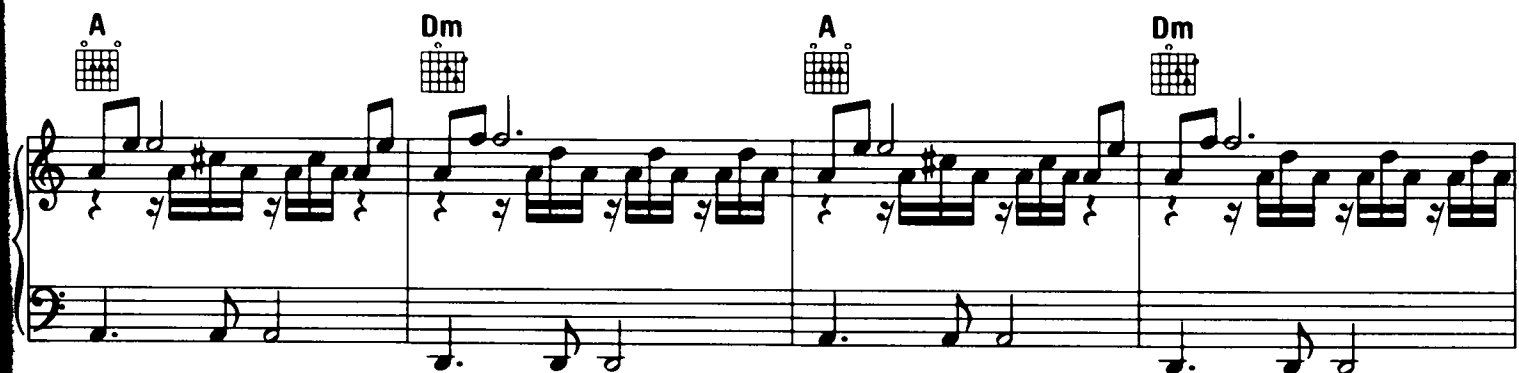
First system of musical notation. Chord diagrams are shown above the staff for G, D/F#, and F. The notation includes a treble clef, a bass clef, and a key signature of one sharp (F#).



Second system of musical notation. Chord diagrams are shown above the staff for C, D, and E. The notation includes a treble clef, a bass clef, and a key signature of one sharp (F#).



Third system of musical notation. Chord diagrams are shown above the staff for A, Dm, A, and Dm. The notation includes a treble clef, a bass clef, and a key signature of one sharp (F#).



Fourth system of musical notation. Chord diagrams are shown above the staff for E7-9, Am, and F#m. The notation includes a treble clef, a bass clef, and a key signature of one sharp (F#). The system concludes with the instruction "Repeat and fade".



# MANHUNT

Music and Lyric by DOUG COTLER  
and RICHARD GILBERT

Moderately, with a driving rhythm (♩ =  $\frac{3}{4}$  ♩)

Guitar Tacet

Dm



Bb



I'm go - in' on a man - hunt! \_ Turn it a - round. \_



Wom - en have been hunt - ed, now we're hunt - in' { a - round, \_  
a - round, \_ yeah! } Man - hunt! \_ We



To Coda  $\Phi^3$

Gm



all got the need. \_ The one who's been wait - in' has tak - en the lead. \_

Bbmaj7



C



Dm



C/E



Dm/F



C/G

Guitar  
Tacet

Dm



F



C



I see him ev - 'ry day in the of - fice,



Dm



F



C



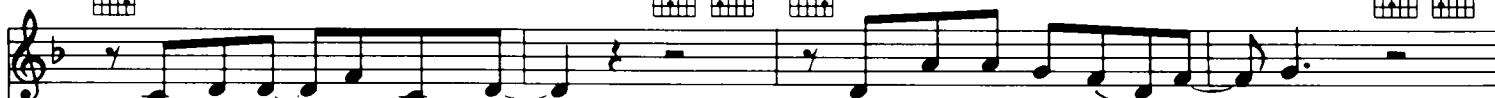
Dm



F



C



he's sex - y \_\_\_ and he's smooth. \_\_\_

He's quick to look me \_ o \_ ver



Dm



Gm



Am



but slow to make his \_\_\_ move. \_\_\_

I've been sit - tin' at home by the tel -



**Dm** **Gm** **Am** **Dm**

- e - phone, — hop - in' that I'm in his plans. . This wait -

**Gm** **Am** **Dm** **Gm**

- in' game, — it's get - tin' old, — it's time to take mat - ters in - to my hands. —

**Asus**

**Guitar Tacet** **D.S. al Coda**

I'm go - in' on a

**CODA** **Gm** **Am** **Bbmaj7** **C** **Dm** **C/E** **Dm/F** **C/G**

tak - en the lead. —

Guitar  
Tacet

Dm



ru - by lips in the mir -

F



C



Dm



F



C



- ror,

black heels \_ on the floor, \_

Dm



F



C



Dm



per - fume \_ to draw him \_ near - er,

a dress he can't ig - nore. \_

Gm



Am



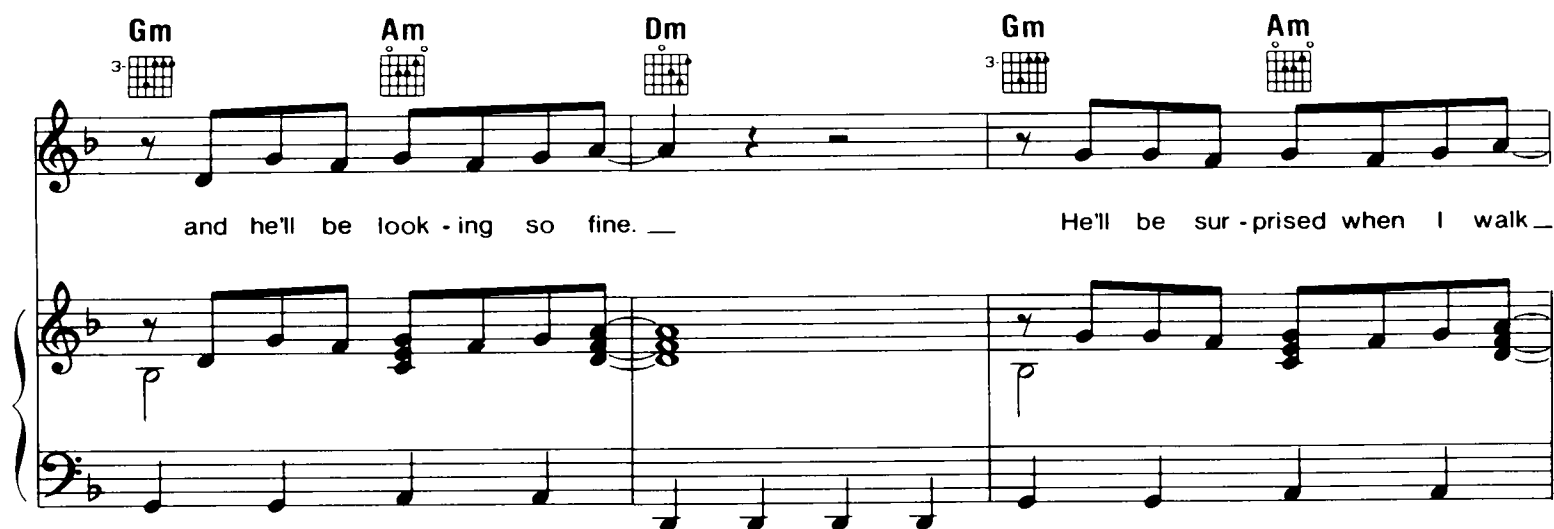
Dm



I know he'll be \_ at the par - ty to - night \_

**Gm**  **Am**  **Dm**  **Gm**  **Am** 

and he'll be look - ing so fine. — He'll be sur - prised when I walk —



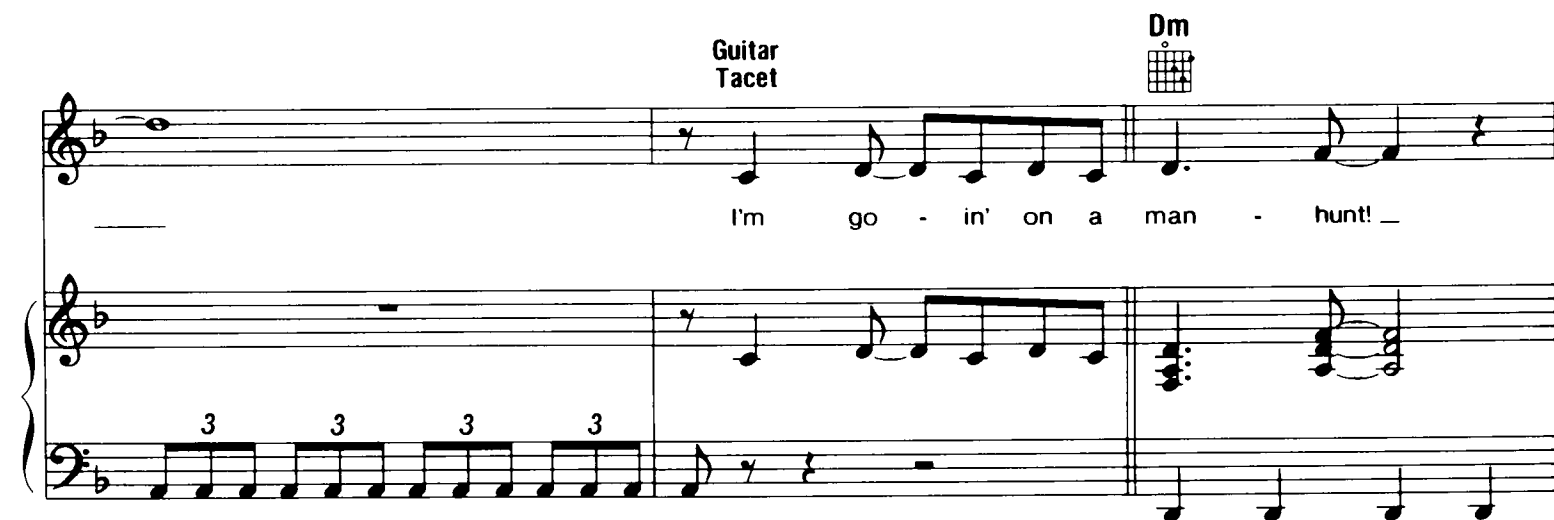
**Dm**  **Gm**  **Asus** 

— up and say: — "Man, — I want to make you glad — you're a - live!" —



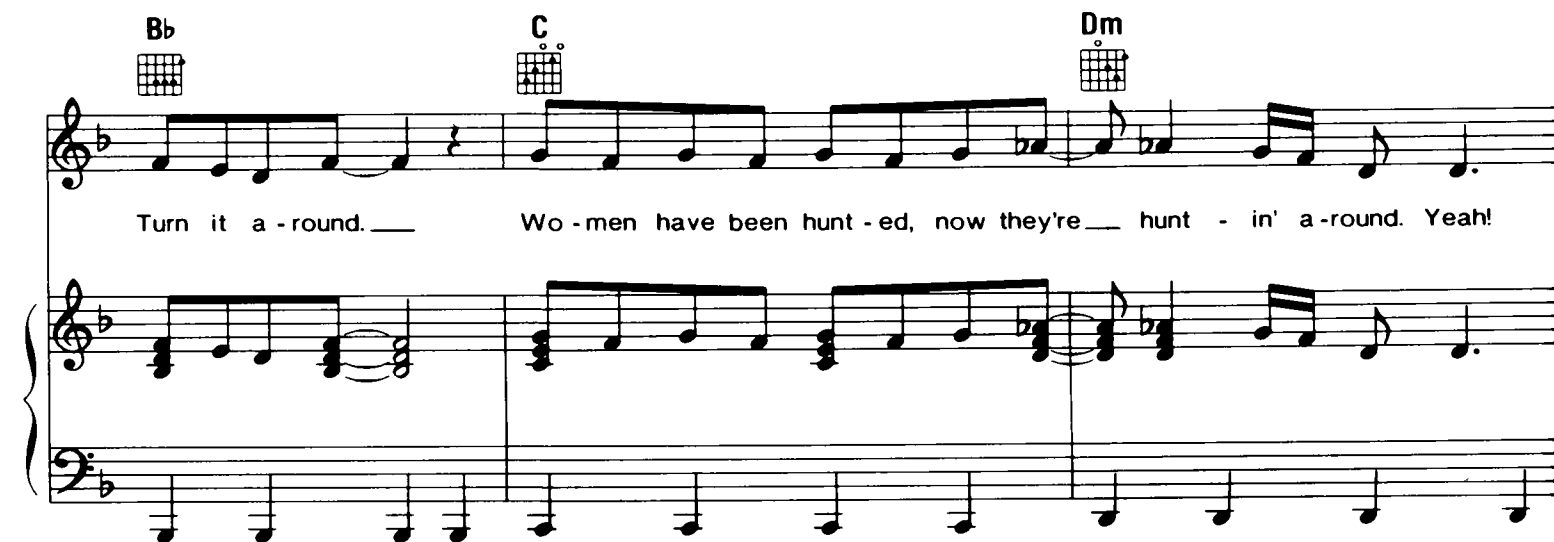
**Guitar Tacet** **Dm** 

— I'm go - in' on a man - hunt! —



**Bb**  **C**  **Dm** 

Turn it a - round. — Wo - men have been hunt - ed, now they're — hunt - in' a-round. Yeah!





# LADY, LADY, LADY

Music by GIORGIO MORODER  
Lyric by KEITH FORSEY

Moderately

*mf*

The musical score is written for piano in 4/4 time, with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a tempo marking 'Moderately' and a dynamic marking 'mf'. The piano part features a complex, rhythmic melody in the right hand with many beamed sixteenth and thirty-second notes, while the left hand plays a simpler, more melodic line. The second system continues this musical development. The third system introduces the vocal line in the right hand, which begins with a guitar chord diagram for E minor (Em) and contains the lyrics: 'Fright - ened \_ by a dream, Time like \_ si - lent stares,'. The piano accompaniment continues beneath the vocal line.

Em

Fright - ened \_ by a dream,  
Time like \_ si - lent stares,

Cmaj7



you're not the on - ly one; —  
with no ap - ol - a - gy; —



Cmaj7



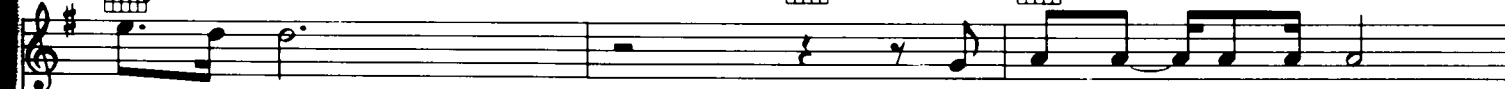
run - ning — like the wind  
move to — wards the stars

thoughts can come un - done. —  
and be my on - ly one. —



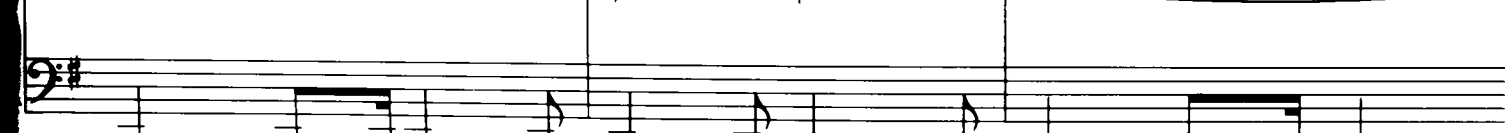
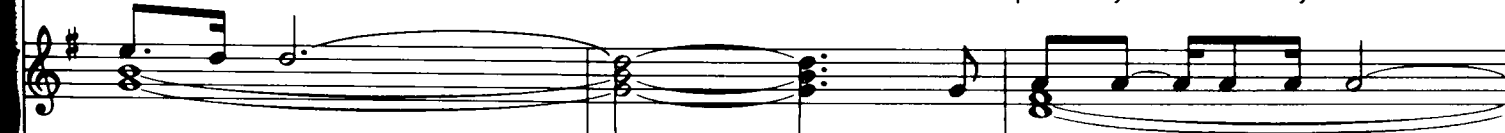
Danc - ing — be - hind — masks,  
Reach in — to the — light

just — sub - tle  
and — feel love's



pan - to - mime;  
grav - i - ty

but im - ag - es re - veal  
that pulls you — to my side



**D/C** **G/B** **Dm/F** **Am** **D**

what - ev - er lone - ly hearts can  
where you should al - ways be. hide.

**D** **D/C** **G/B**

La - dy, la - dy, la - dy, la - dy, don't

**Dm/A** **E7** **Am** **Cm**

walk this lone - ly av - e - nue. La - dy, la - dy, la - dy.

**G/B** **Em** **Am** **Dsus** **D**

la - dy, let me touch that part of you, you want me to

D/C

G/B

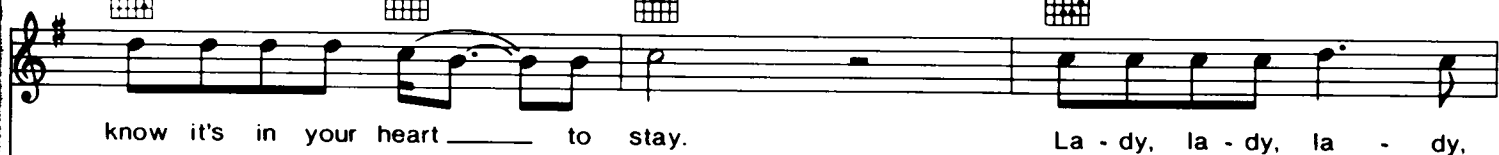


Dm/A

E7

Am

Cm



G/B

Em

Am



B



# IMAGINATION

Music by MICHAEL BODDICKER,  
JERRY HEY, PHIL RAMONE, and MICHAEL SEMBELLO  
Lyric by MICHAEL SEMBELLO

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Chord diagrams for the first system:

- Gm Gm9 Gm
- Gm9 Gm
- Eb/G Gm

He says that \_\_\_\_\_ he can read my \_\_\_\_\_ mind, \_\_\_\_\_ the pow - er to \_\_\_\_\_ turn  
The mag - ic \_\_\_\_\_ of the se - cret \_\_\_\_\_ door, \_\_\_\_\_ I can take \_\_\_\_\_ you

Chord diagrams for the second system:

- Gm9 Gm
- Gm9 Gm
- Gm9 Gm

iron \_\_\_\_\_ in - to gold. \_\_\_\_\_ She says she's \_\_\_\_\_ seen the oth - er \_\_\_\_\_ side \_\_\_\_\_  
down and show \_\_\_\_\_ you more. \_\_\_\_\_ It's eas - y \_\_\_\_\_ once you know the \_\_\_\_\_ way. \_\_\_\_\_

Eb/G

Gm

Gm9

Gm

and knows the place — where fire — burns — all night. —  
 it's far - ther than — the clos - est thing — you are. —

There is — an an - swer to the ques - tion — so long — a - go, —  
 You've got — to walk right through that fire, — it will — not burn —

you.

it's the heart - beat of life ev - 'ry - day.  
 And the ones — who may laugh all their life

Once you have — it, it nev - er goes — a - way.  
 won't make — it, they'll just burn — a - way. —

It's in the pock-et, when you real-ly, real-ly love it, when your fan-tas-y \_\_\_\_\_ be-comes re-

al-i-ty, liv-ing in-side the i-mag-i-na-tion.

It's in the pock-et, when you real-ly, real-ly love it, when your fan-tas-y \_\_\_\_\_ be-comes re-

al-i-ty, liv-ing in-side the i-mag-i-na-tion.

Chord diagrams shown above the vocal line:

- Gm (3)
- Gm9 (3)
- Gm (3)
- Gm9 (3)
- Gm (3)

Chord diagrams shown below the piano left hand:

- Eb/G
- Gm (3)
- Gm9 (3)
- Gm (3)
- Eb/G
- Gm (3)
- Gm9 (3)
- Gm (3)

Ab/Bb

Bb

You've got — to walk right through that fire, —

Ab/Bb

Bb

Ab/Bb

it will — not burn — you. And the ones — who may laugh

Bb

Ab/Bb

Bb

all their lives won't make — it, they'll just burn a - way. —

C

Bb/C

C

Bb/C

C7 Repeat and Fade

I — mag — i — na — tion.

# ROMEO

2-8833 32, Romeo p.1

By PETE BELLOT  
and SYLVESTER LEV

Moderate Rock

*mf*

The piano introduction consists of a four-measure sequence in E major (three sharps) and 4/4 time. The melody is in the bass clef, starting on E4 and moving in eighth-note patterns: E4-F#4-G#4-A5, E4-F#4-G#4-A5, E4-F#4-G#4-A5, and E4-F#4-G#4-A5. The treble clef is empty.



My ba - by wears his heart — on his sleeve. He wears a  
Last night he calls on the tel - e - phone, I know at

The vocal melody is in the treble clef, starting on E4 and moving in eighth-note patterns: E4-F#4-G#4-A5, E4-F#4-G#4-A5, E4-F#4-G#4-A5, and E4-F#4-G#4-A5. The piano accompaniment is in the bass clef, starting on E4 and moving in eighth-note patterns: E4-F#4-G#4-A5, E4-F#4-G#4-A5, E4-F#4-G#4-A5, and E4-F#4-G#4-A5.



look on his face — that says, "Please, please, please." Love it,  
two in the morn - ing I just want to sleep on, but he's

The vocal melody is in the treble clef, starting on E4 and moving in eighth-note patterns: E4-F#4-G#4-A5, E4-F#4-G#4-A5, E4-F#4-G#4-A5, and E4-F#4-G#4-A5. The piano accompaniment is in the bass clef, starting on E4 and moving in eighth-note patterns: E4-F#4-G#4-A5, E4-F#4-G#4-A5, E4-F#4-G#4-A5, and E4-F#4-G#4-A5.

**E**  **C#m** 

Ev-'ry - thing he flaunts, love it, ev-'ry - thing he vaunts. I just can't hes-i - tate when he  
got a way with words and he's got a way with charm, and at three in the morning he's back

(no repeat)

**A**  **B** 

wants what he wants. \_ Oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.  
in - to my arms. \_ And I say, Oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.

**G#m**  **A**  **1 B** 

And I say oh chuck - a, oh chuck - a, oh chuck - a, oh chuck - a.

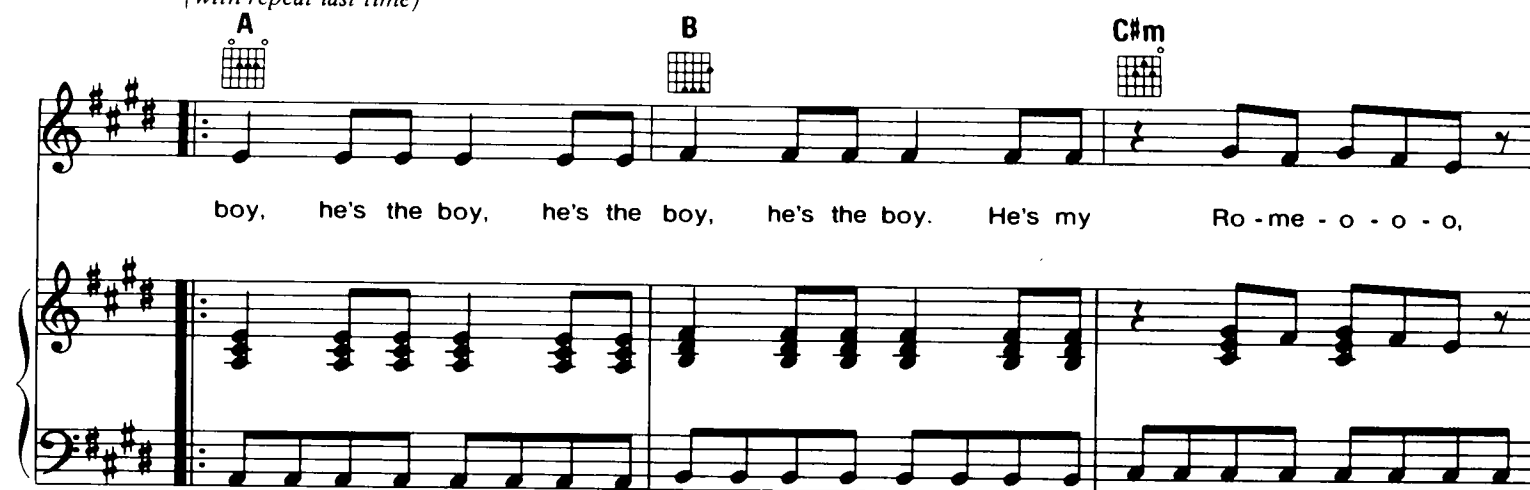
**2 B**  **E** 

oh chuck - a, oh chuck - a. } He's the  
oh chuck - a, oh chuck - a. }

(with repeat last time)

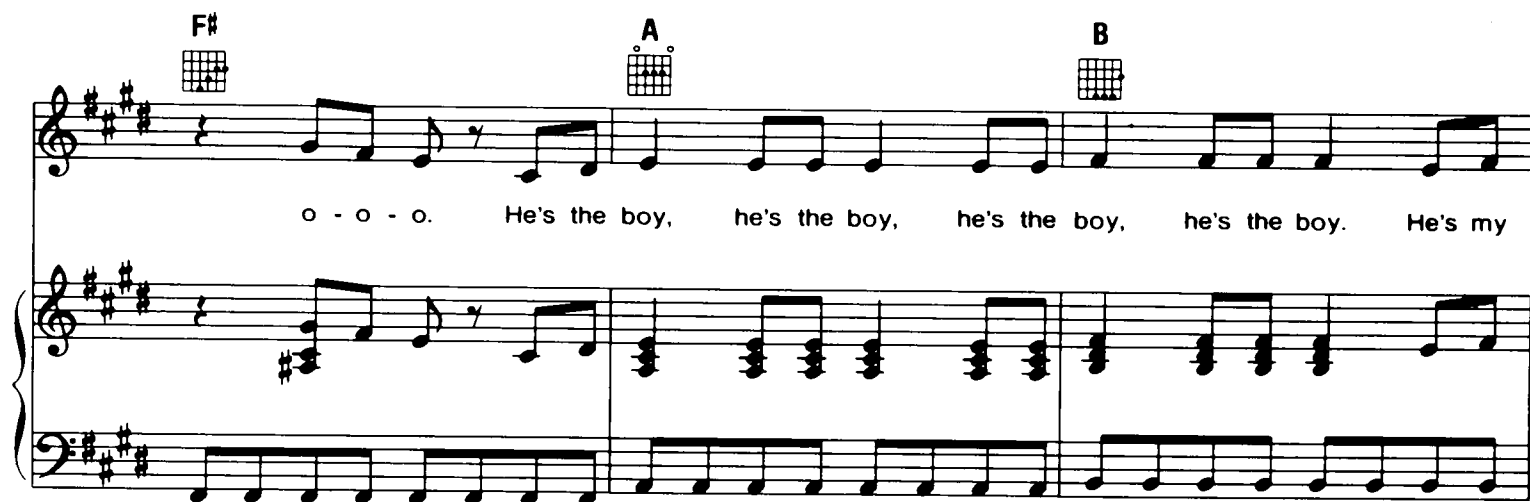
**A**  **B**  **C#m** 

boy, he's the boy, he's the boy, he's the boy. He's my Ro-me - o - o - o,



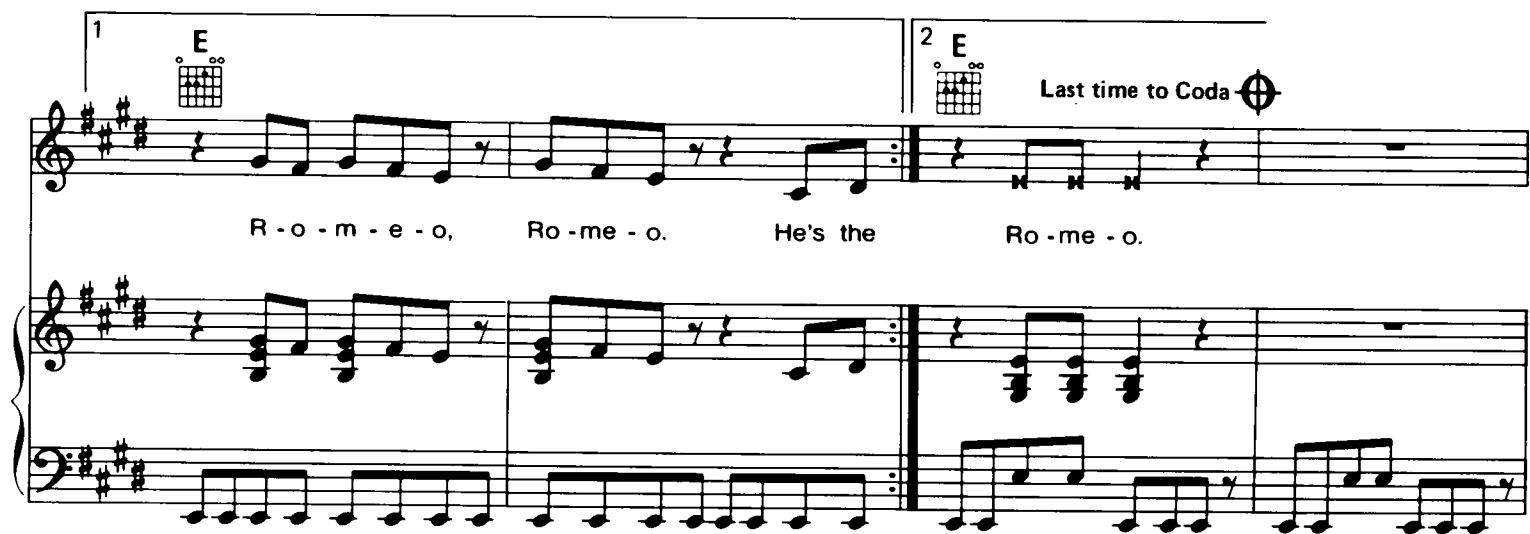
**F#**  **A**  **B** 

o - o - o. He's the boy, he's the boy, he's the boy, he's the boy. He's my



1 **E**  2 **E**  Last time to Coda 

R - o - m - e - o, Ro-me - o. He's the Ro-me - o.



My my my Ro-me - o, my my my Ro-me - o,



my my my Ro-me - o, my my my Ro-me - o. He looks so good, the girls \_stop and stare, but I'll

**C#m**

soon wan - na look \_ with his dou - ble dark hair. \_ I'm not gon-na let him go, I'm not

**E**

**C#m**

tak-ing an-y chance. It's a one in a mil - lion \_madmad ro-mance\_

**D.S. al Coda**

**CODA**

My my

**C#m**

Ro-me - o, my my Ro-me - o. He's my

**E**

**Repeat and Fade**

# SEDUCE ME TONIGHT

Music by GIORGIO MORODE  
Lyric by KEITH FORSE

Heavy Rock 'n' Roll beat









— girls will, — bad girls will. — Don't




want to know your name, — you can tell me lies, show — me all the se - crets hid - den







in your thighs, in your thighs. — Yeah!





Se - duce me to - night, — se - se - se - duce me to - night. —

Sheet music for guitar and piano, featuring a vocal melody and piano accompaniment. The key signature is three sharps (F#, C#, G#).

**Chords:** E, B, E, A, B, E, A, D/A, A, D/A, D, A, E, A, F#, B.

**Vocal Lyrics:**

Play act, set the stage, dim the lights — and ba —

se - duce me to - night.

I want to be your slave; s

— me a scene, take — me all the plac-es that I've — nev - er been, — nev - er been






Play \_ the lead - ing role, love \_



\_ me till I cry. \_ Let \_ the cur - tain fall and love \_







\_ me till I die, \_ till I die. \_ Yeah!





Se - duce me to - night, \_ se - duce me to - night. \_

E B E A

Play act, set the stage, dim the lights and ba - by.

B E B

se - duce me to - night. Doo doo doo doo doo doo.

E B E

Doo doo doo doo doo doo.

B E A B

Doo doo doo doo doo doo. Doo doo doo doo doo doo.

First system of musical notation (treble and bass staves). Chord diagrams are shown above the staff: A, D, Dsus, D/A, A, G, D. The key signature is two sharps (F# and C#).

Second system of musical notation (treble and bass staves). Chord diagrams are shown above the staff: A, D Dsus, Dsus D/A A, G, D. The key signature is two sharps (F# and C#).

Third system of musical notation (treble and bass staves). Chord diagrams are shown above the staff: A, B, E Esus, E/B B, A, E. The key signature is two sharps (F# and C#).

Fourth system of musical notation (treble and bass staves). Chord diagrams are shown above the staff: B, E Esus, B, A, E. The key signature is two sharps (F# and C#).

**B**

Se - duce me to - night, —

**E** **B** **E**

{ se - duce me to - night. —  
se - se-se - duce me to - night. — }

**B** **E** **A** **B**

Play - act, set the stage, — dim the lights, — and ba - by, se - duce me to - night. —

**1** **E** **2** **E** **B** **E**

Repeat and Fade

Doo doo doo doo doo doo.

# I'LL BE HERE WHERE THE HEART IS

Music and Lyrics by KIM CARNES,  
DUANE HITCHINGS and CRAIG KRAMPF

Slowly

The piano introduction is in 4/4 time, marked 'Slowly' and 'mp' (mezzo-piano). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

Cm



Eb



It's the song \_that just\_ keeps play - ing on \_the ra - di - o, and you know

Cm



Abmaj7



I have - n't seen \_ you for \_ a - while. \_

Fm7



G7sus



G7/B



Cm



Cm/Bb



lie a-wake\_\_ at night\_\_ and won - der how you are

and I

Abmaj7



Gm/Bb



Bb



Cm



Abmaj7



wish I could\_\_ see you \_ once \_ a - gain. \_\_

Cm



Abmaj7



Cm



Is it fame\_\_ or is it luck\_\_ that brings \_\_ us back \_\_  
that just \_\_ keeps shin - ing day \_\_ af - ter day \_\_

or is it just a com-monpoint\_of view?\_  
whenoth-er loves havecome.andgone. \_

Abmaj7



Fm7



G7sus



G7/B



Cm



Timehas put \_\_ a spell \_\_ on you, \_\_ younev - er seem to change. \_\_  
I'll be here \_with o - pen arms \_\_ to take \_\_ you in \_\_ and I

Abmaj7



Gm/Bb



Bb



Cm



Eb



Bb



wish that I \_ could see \_ you \_ a - gain. \_ }  
 wish that I \_ could see \_ you \_ a - gain. \_ }

I'll be here \_ where the

Bb/Ab



Ab



Ab/Bb



Eb



Eb/Bb



Bb



Ab



Abm



heart is,

when the dreams \_ that we've been af - ter all \_ come true.

You \_ will

Eb



Bb



Bb/Ab



Ab



To Coda



find me here \_ where the heart \_ is, \_ I'll wait \_ for you, \_

I'll wait for you. \_

Cm



Eb



G7



G7/B



It's the lite \_ \_

I'll wait for you. \_

Cm



Ab



Ab/Bb



Bb



Ab/Eb



Eb



And in be-tween, — and when I need — to see — you a - gain,

Ab



Ab/Bb



Bb



Eb



all I have — to do — is close — my — eyes. —

Ab



Ab/Bb



Bb



Ab/Eb



Eb



Oh, the pic - ture's com - in' in, — my friend, — I'll

Dm7



G7



Dm7



G7



D.S. al Coda

hold — you — a - gain, —

but un - til — then, —

CODA

G7

G7/B

Cm



I'll wait for you. — I will

Eb

Bb

Bb/Ab

Ab

Ab/Bb



still be here — where the heart — is, — when the dreams

Eb

Eb/Bb

Bb

Ab

Abm

Eb

Bb



— that we've been af - ter all — come true. You — will find me here — where the

Bb/Ab

Ab

G7

G7/B

Cm



Repeat and fade

heart — is, — I'll wait — for you, — I'll wait for you. — I will

# MANIAC

Music and Lyric by MICHAEL SEMBELLO  
and DENNIS MATKOSKY

Moderately fast

The piano introduction is in 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

The vocal entry begins with a first ending (marked '1') and a second ending (marked '2'). The lyrics are: "Just a small town girl on a ice blue line of in -". The piano accompaniment continues with the same eighth-note pattern in the left hand and a more complex melodic line in the right hand.

This section includes guitar chord diagrams for Em6/9, Em9, and Em(+7). The lyrics are: "Sat - ur - day night, look - ing for the fight of her life; in the san - i - ty is a place most nev - er see; it's a". The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains a steady eighth-note accompaniment.

Bm

D/C

G/C

real  
hardtime - world  
won - placeno one  
ofsees her at all,  
mys - ter - y,they all say she's cra - zy  
touch it, but can't hold it.

Em/B

B

C/E

Em6/9

Lock - ing rhy - thms to the beat of her heart, chang - ing  
You work all your life for that mo - ment in time, it could

Em9

Em(+7)

Bm

move - ment in - to light,  
come or pass - you by.

she has danced in - to the  
It's a push, shove world but there's

D/C

G/C

Em/B

B

dan - ger zone  
al - ways a chance

when the danc - er be - comes  
if the hun - ger stays

the dance.  
the night.



B7+5



It can cut you like a knife if the gift  
There's a cold ki - net - ic heat strug - gling, stretch-



— be - comes the fire on the wire be - tween will  
— ing for the peak, nev - er stop - ping with her head.

Em/B



B



Cmaj7



— and what will be.  
— a - gainst the wind. } She's a ma - ni - ac, ma -

Esus



D



Em7



D/E



— ni - ac on the floor — and she's danc-

Cmaj7



D



Em7



- ing like — she's nev - er danced. be - fore.

Am/E



Bm



Cmaj7



Esus



D



She's a ma - ni - ac, ma - ni - ac — on the

Em7



D/E



Cmaj7



floor

and she's danc - ing like — she's nev -

D



Am7



To Coda



- er danced. be - fore.

1

**2 Cmaj7**  


**B7sus**  


On the

**B7**  


**Em**  


D.S. al Coda  
(lyric 1)

**CODA**  


She's a ma -

**Cmaj7**  


**Esus**  


**D**  


**Em7**  


**D/E**  


- ni - ac, ma - ni - ac \_ on the \_ floor \_ and she's danc -

**Cmaj7**  


**D**  


**Em7**  


**A/E**  


**Bm/E**  


- ing like she's nev - er danced be - fore. She's a ma -

Repeat and Fade



# Flashdance™

FLASHDANCE...WHAT A FEELING

HE'S A DREAM

I'LL BE HERE WHERE THE HEART IS

IMAGINATION

LADY, LADY, LADY

LOVE THEME FROM FLASHDANCE

MANHUNT

MANIAC

ROMEO

SEDUCE ME TONIGHT